

# Literary & Musical Magazine.

(P New Series. D) Dedicated to the Musical Ladies and Gentlemen of America. (P No. 20. Vol. I. D)

(P Subscribers who have not received certain Numbers, can now be supplied, from the Second Edition, on application.

## CORRESPONDENCE.

Original Compositions of Music, and Communications on musical subjects, or miscellaneous Effusions of real merit, have frequently been requested, and will always be received with pleasure and thankfulness. Their insertion, however, always must be subject to the election of the Editor.

## BRIEF HISTORY OF MUSIC.

(Continued)

In modern times if Tremanzani or Catalani should sometimes sing their airs wholly without accompaniments, they would still be listened to with pleasure, because graceful melody will ever create delight without the aid of any musical instrument. Plutarch says, that Aristotle always declared melody to be something noble, great, and divine. The ancients indeed, speak of music, as a recipe against every kind of malady; and antiquity furnishes many instances of the medicinal effects of music; and perhaps it may be possible that music by the vibrations it gives to the nerves and animal spirits, may be of use in particular cases.

The Savages pretend to perform cures by their rude instruments, and the bite of the Tarantula being cured by music, still is believed by the credulous and ignorant among the Italians.

Thaletes, a famous lyric poet who lived in the time of, and was cotemporary with Solon, was said to have cured the plague by means of his lyre; perhaps the disorder happened then to be at that crisis which as often takes a favourable, as a mortal turn. We have little faith in the finest harmony being efficacious in destroying infectious distempers; in nervous disorders its powers may be potent, especially to those patients who have been always fond of music.

Music certainly has an influence on animals, though not to that Orphean degree described by the ancients. A dog who is not accustomed to hear music will howl, either from excess of pleasure or terror; hounds will obey the orders given by a horn and the war-horse is roused by the sound of the trumpet. A Canary bird loves no music but its own, and is no more charmed by ours, than

by the clattering of our knives and forks, or the falling of a fire shovel; either harmony or the discord will set him straining his pipes to try which will be the loudest.

Isaac Vossius a very learned compiler of musical history declares it to be a thousand years since musicians have lost that great power over the affections which arose only from the true science and use of *Rhythm*; but Mr. Dacier tells us that ancient Greece had many musicians who were not poets; however, in support of the system of Vossius, they had not. Mr. Dacier further informs us, one poet that was not a musician, consequently he knew best how to set the most striking passages of his poem, so as to make them speak to the senses and to the soul. That passage of Timotheus striking the lyre to warlike sounds, in Dryden's Ode is no fable; Plutarch relates the circumstance, and adds, that the musician so enflamed the courage of the Prince, that he suddenly rose from the banquet and seized his arms.

*Boston Enterpriser.*

*Singing.* The art of producing with the voice the sounds of any melody, together with the words to which that melody is set. To perform this with justness and felicity of effect, a fine voice, sensible ear, great natural taste and considerable knowledge in the science of music, are indispensable requisites. From the voice itself all must be drawn in respect of sweetness, power and modulation, of which by practice it is capable; while judgment, sense, and feeling, dictate the graces, accent and expression.

*Voice.* The sound or sounds produced by the vocal organs in singing. There are six species of the human voice, which rank in the following order: the bass, the baritone or tenor bass; the tenor, the counter-tenor, the mezzo soprano, and the soprano. A good bass voice generally extends from F or G below G Gamut, to C or D above the bass-cliff note; the baritone from about G Gamut, to F above the bass-cliff note; the tenor from C above G Gamut, to G, the treble-cliff note or A above it; the counter-tenor from E or F above G Gamut, to B or C above the treble-cliff note; the mezzo soprano from A or B above the bass-cliff note, to E or F above the treble-cliff note; and the soprano from C above the bass-cliff note, to A, B, or C, in Alt, and something higher.

# The young blooming Bride.

SUNG BY MR. BRENNAN.

*ANDANTE.*

*LEGATI. P*

Twas on the Wal-ga, roll-ing dark, with strong & hea-vy tide, Young

Loscoff launcht his little bark, To leave his blooming bride: Go not, my love, to-day from

*dolce*

home, Tis Mosca that implores! See how the an-gry wa-ters foam, Hark how the tem - - -



pest roars! I heed not winds nor waves, said he, Nor fear the swelling tide,

At night I will return to thee, My young and blooming bride, My young, my bloom- ing bride.

*dolce sf p*

(11.)

Night came, and Mosca still was seen  
 Upon the beaten shore;  
 The storm is past, the sky serene,  
 But he returns no more!  
 The moon-beams on the water play'd,  
 Reflected in her tear.  
 The night-bird scream'd as on she stray'd,  
 Her bosom throb'd with fear;  
 At length his form upon the wave,  
 Her streaming eyes descried!  
 She sunk and join'd him in the grave,  
 A young and blooming bride, &c.

## AN ERROR.

A mistake occurred in numbering the pages of the last paper. For 127—30, should be substituted, 169—72.

## DAY OF PUBLICATION.

In answer to several queries, respecting the *particular day* on which this paper is issued, we refer to the "Terms" (often inserted,) which only obligate us to publish it *weekly*, reserving the privilege of choosing *such day of the week* as may best suit the time necessary for the execution of a *long* or a *short* piece of Music.—Every TWELVE PAPERS constitute a *Quarter*, without reference to *date*.

For the German Flute, Violin, or Clarionet.

## CLARINET Instructions... Continued.

Before entering on the study of the succeeding tables, the Pupil is referred back to our 1st, 2d, 3d, and 4th Numbers of the New Series, (last quarter,) for all the First Principles of Music, applicable to all Instruments.

The following Scale of Natural Notes shows the mode of sounding each Note. The figures designate the fingers and keys which are to stop the holes: the open holes are marked by 0.

	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
1st Key,	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2d Key,	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
1 Left hand,	1	1	1	1	1	1	1	0	0	0	1	1	1	1	1	1	1	1	0	0	0	1	1	1	1
2 hand,	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2
3 hand,	3	3	3	3	3	3	0	0	0	0	0	3	3	3	3	3	3	0	0	0	3	3	3	3	3
4 Right hand,	4	4	4	4	4	0	0	0	0	0	0	4	4	4	4	4	0	0	0	0	4	0	4	4	0
5 hand,	5	5	5	5	0	0	0	0	0	0	0	5	5	5	5	0	0	0	0	0	0	0	5	5	0
6 hand,	6	6	6	0	0	0	0	0	0	0	0	6	6	6	0	6	0	0	0	0	6	0	6	0	0
3d Key,	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	0	3	3
4th Key,	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5th Key,	5	0	0	0	0	0	0	0	0	0	0	5	0	0	0	0	0	0	0	0	5	5	0	0	0

\* \* In this Scale, the Thumb hole is always *stopt*, except for two notes, viz: G\* and A\*, which are to be played *open*.

†††† The hole for the Little finger is always *open*, except for four notes, viz: E†, F†, B†, and C†, which are to be *stopt*.

To be concluded next week.

## SO THE EXILE FROM HIS HOME.

"Water parted from the sea,  
"May increase the river's tide;  
"To the bubbling fount may flee,  
"Or thro fertile vallies glide.  
"Tho, in search of lost repose,  
"Thro the land tis free to roam,  
"Still it murmurs as it flows,  
"Till it reach its native home."

So, the exile from his home,  
May elicit strangers' sighs;  
To the loveliest spot may roam  
Neath the fairest, kindest skies  
But tho heav'nly joys be his,  
Freedom! Love! and Bliss serene!  
Still one sigh will murmur this—  
ERIN'S FIELDS OF NATIVE GREEN!

So with Love—The youth by pow'r  
Torn from beauty's genial charms,  
Tho a thousand blessings show'r,  
Nought is joy but HER fond arms!  
But tho torture dwells with love,  
When thus sudden torn apart,  
All their pangs are bliss to prove,  
To the EXILE's broken heart.

He alone the pangs can prove  
Of Oppression's galling chain:  
Forced from Country! Home! and Love!  
To severest hopeless pain!  
Murder'd friends, polluted wives,  
Ravish'd daughters! all the scene!  
Where they led the happiest lives,  
ERIN'S FIELDS OF NATIVE GREEN!

H. C. LEWIS